

· KEEP THE FIRE ALIVE ·

KERAMIC STUDIO

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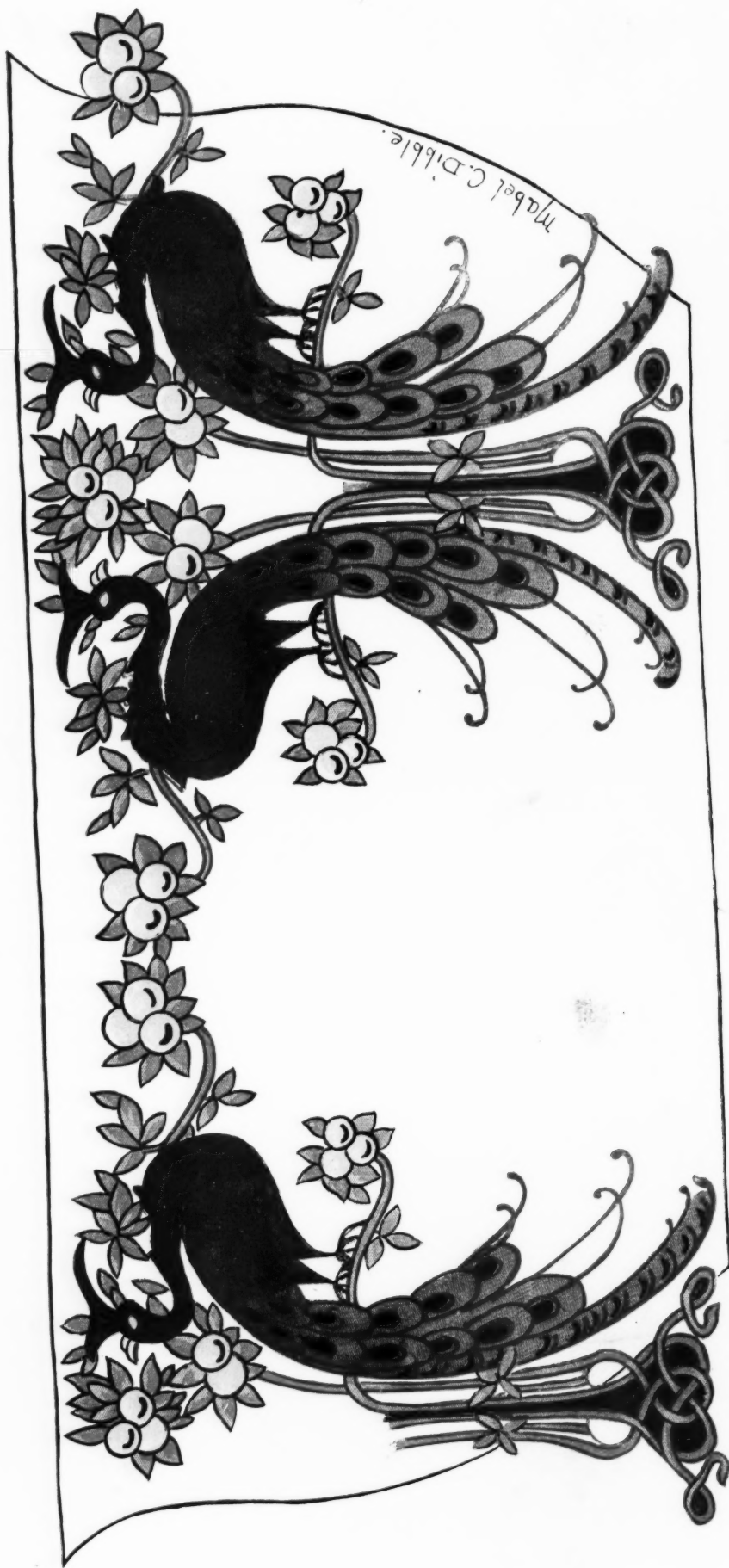
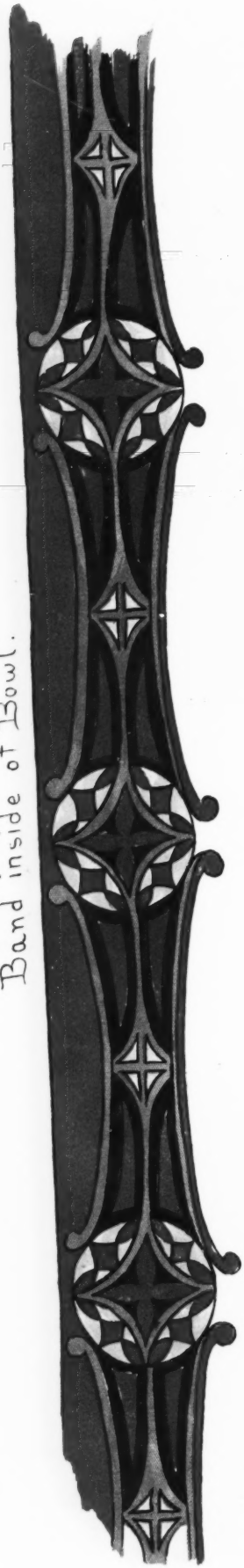
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Band inside of Bowl.



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PEACOCK BOWL—MABEL C. DIBBLE

OCTOBER 1906
SUPPLEMENT TO
KERAMIC STUDIO

KERAMIC STUDIO

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SYRACUSE, NEW YORK

October, 1906



THE present number of KERAMIC STUDIO is chiefly edited by Miss Mabel Dibble of Chicago. This is the second of our series of "Personally conducted tours" of the studios of the most prominent decorators; and we feel sure our company will enjoy the trip.

Do not forget that the Christmas competition closes October 1st. See back of cover.

We are in receipt of some very interesting little relics of the San Francisco fire and earthquake. They resemble very much in color and texture the celebrated Massier lustres, being rather rough and crackled with much iridescence. The following extract from a letter explains the circumstances of their finding:

"These little jars are part of a crate that were buried in the brick and ashes for sixty-three days and were still hot when taken out. Originally they were green, the common ware of Japan imported by my brother for cold cream jars in his drug store. The crates had not been unpacked, and the jars were wrapped in straw, just as they arrived from Japan. They were on the ground floor of a seven-story brick building and buried in several feet of brick and debris. When taken out, in some cases the straw that had encased them was in ashes but still in shape. They have burned in most curious colors, and yet they were packed in a space of about 4x6 feet. Very few are alike. In some the glaze is completely gone and others are red or copper. If one could know the proper fire beautiful effects could be had in the large green wares to be had in the Japanese stores. There were no chemicals in the building near them, only cottons and surgical goods. ADELLA E. DUGAN."

STUDIO NOTE

The Misses Mason have returned from a delightful four months' holiday in Europe. Miss Mason writes: "We are bubbling over with enthusiasm over what we have seen and wish to do ourselves." They spent some time with Mr. Snell's class at St. Briac in Brittany, Miss Maud Mason, having studied with Mr. Snell several years.

LEAGUE NOTES

Our facts from the dandelion, poppy and daisy are here. Some of them clever and intelligent, others vague and incoherent, perhaps because our directions were not clearly enough defined. Let us, therefore, try again. Instead of a flower we will take an oak tree. We would not say its bark is white, and that it splits and peels around the trunk showing a rich yellow color, under which is still another layer of beautiful yellow brown; because we would be giving a description of a birch tree trunk; nor that the branches high on its trunk are symmetrical and regular,

spreading out like a fan and drooping gracefully; as that is characteristic of the elm. We would not give it whip-like twigs with tapering yellow green leaves that wave gently in the breeze, for such is distinctive of the willow. We would say of the oak that its roots reach down from the base of its trunk in a tragential line, not creeping along near the surface nor perpendicularly from the trunk. That its trunk is gnarled, rough, and rugged, with deep incisions; often leaning away from its natural line of growth, exposing roots bleached to whiteness. Its branches growing out and up at the same angle that the roots grow out and down, warped and twisted, one dead and bare extending beyond the foliage, others wrenched from the trunk by the winds; all telling a story of conflict with the elements, which has won for it the name "King of the Forest." The leaf at first salmon pink in color, with the softness and bloom of velvet, later develops into a dark glossy green on top, and silvery white reflection underneath, lobed and about the size of a woman's hand. Thickly massed, the leaves show purples, almost black in their intensity, while those still clinging to the tree in spring are a rich golden brown. As each tree has its individuality, so has each flower, and our educational committee has been wise in selecting this line of study. We need a perfect flower, from which we must get a correct interpretation or we will injure our cause and impose upon the public.

The problem for October is an outline drawing of a sugar bowl. Please send as before to Belle B. Vesey, 6228 Wabash avenue, Chicago, as early in the month as possible.

THE CLASS ROOM—THE ART OF TEACHING.

Special First Prize—Anne Seymour Mundy, Coudersport, Pa.

Before starting a beginner it is well to have a thorough understanding between pupil and teacher, to establish mutual confidence; and find out the motive which has led to the desire for lessons; and then, consider yourself fortunate if the result anticipated be knowledge rather than china. But whether it be ability to work independently or a desire to possess beautiful china, appreciate each pupil as a rare privilege, from whom you may learn more yourself than you can possibly impart. That is to say, if you would be sure of your own knowledge, try to tell some one else and you may find that you have a hazy idea of the subject, but not a solid rock of accurate information. To recognize your own weak points gives opportunity to strengthen your own foundation. Hence, practical knowledge is better than theory.

ONE PUPIL VS. A CLASS.

To get a thorough and practical course in teaching yourself have a class rather than private pupils. One pupil strengthens another and you can inspire more enthusiasm among students when each has an opportunity to see the other at work and profit by the mistakes or successes of others. Some teachers take no more than three or four pupils in a class, but while it is harder on the teacher it is possible to do good and successful work with a much larger class at less individual expense, provided the work is planned

carefully beforehand. The more the pupil is thrown upon his or her own resources the greater the individual benefit. It rests with the teacher of a large class to plan each step in such a way that there can be no serious mistake made that is not corrected at once.

MINIMUM EXPENSE TO PUPIL.

There should be a moral question with every teacher of the greatest good to the greatest number. The question of first expense keeps back many an otherwise interested pupil. The stock paint box with supply palette and nominal sum each week for use of teacher's paints would give more people an opportunity to find out not only whether they have ability along this line, but whether they have a strong enough desire to become proficient to carry them through the drudgery and discouragement of every day practice.

Ability to do generally comes with intensity of desire; and if the pupil "wants to hard enough," no effort will seem too great, and success will come.

That the lessening of expense would encourage many more to take lessons, does not mean to cheapen yourself or your lessons: but what are they worth, and what do the pupils get? Is it not possible to proportion the expense in such way that it may be fair to teacher and pupil and reduce to the minimum the money question if the best of art is to be produced?

STOCK BOX AND SUPPLY PALETTE.

This plan is particularly good when a class is to be taken over a course of study and the box may contain for general work:—

1 Silver Yellow	1 Yellow Brown
1 Yellow Red	1 Capucine Red
1 Deep Red Brown	1 Blood Red
4 Peach Blossom	1 Roman Purple
2 Pink No. 26	1 Ruby
2 Deep Blue Green	3 Light Violet of Gold
1 Banding Blue	4 Apple Green
2 Moss Green	1 Royal Green
1 Brown Green	1 Dark Shading Green
2 Pearl Grey	4 Grey for Flesh
2 Grey Green	1 Chocolate Brown
1 Finishing Brown	1 each Black and flux

LESSONS—HOW OFTEN.

While some ground may be gained by weekly lessons, courses of daily lessons by week or month mean more in proportion to the pupil, in the long run, than less frequent instruction. The oftener the lessons, the more inspiration gained, the more "getting into the spirit" which is necessary to do one's best work; the fewer mistakes become bad habits; the less opportunity to lapse or forget.

DUTIES OF CLASS.

1. At beginning of lesson put clean paper on table, clean glass, fresh turpentine, brushes and necessary silk, cotton cloth, china and selected study if not already provided by teacher.
2. Work of grinding paint for supply palette divided among individual members.
3. Selection, under direction from teacher, of paint needed for individual work; the last one to cover the box. No pupil shall take all of any one color or colors without grinding more to keep supply palette intact.
4. On finishing work, clean off all paint spots or dirt from china, clean palette or slab, returning all good clean color to its individual place on the supply palette; clean brushes, soften with oil, put in place, filter turpentine, put old paint

in waste basket, return studies to drawer in good condition, fold or hang up apron, etc. Attention to these details by pupils is more than money, and keeps the teacher's mind free to guide the more important steps of the day.

TEACHER'S SUPPLY.

This should include palette knives, brushes, medium, small glasses, silk squares, lamb's wool, cotton cloth, tracing and transfer paper, wax, china pencils, plate divider, and designs suitable for copy or re-arrangement. It saves time to have an assistant to attend to this department.

While pupils may use paint from supply palette for daily practice they should provide or possess the following:

PUPIL'S SUPPLY.

1 Tile or Paint Slab.

1 Palette Knife (or two).

Set of Brushes, silk handkerchief, cotton, paint, rags and apron—all piled neatly together when day is finished.

THE PUPIL WHO WISHES TO LEARN.

While the presence of a pupil presupposes confidence in the teacher, do not be afraid of telling too much when you explain the reason for each step in the course of instruction. Some will accept blindly, others must have reasons, all work more intelligently and with greater confidence in the result if they know the reason for each step. Let us hope the teacher knows! Do not spare yourself in explanation.

Do not expect success as a teacher if you are not willing, yes glad, to give yourself for the benefit of pupils who are eager to learn.

FLAT CHINA OR OTHERWISE.

Any shape in china can be successfully managed by a beginner with proper and sufficient attention from the teacher, and with probable extra firings; but a beginner may learn with more ease and rapidity to do more things in a given time if flat china such as plates, plaques or tiles are used. Some teachers will not allow a pupil to go on until at least two plates or tiles have been done well.

THE STYLE OF WORK TO ATTEMPT.

"*Notan*," or the pleasing arrangement of light and dark masses should be taught from the first, and no daintier illustration of this could be made than a border for small plate or bowl, done in two or three shades of green, given by Mrs. Sara Wood Safford in July number of KERAMIC STUDIO.

PLATE DESIGN ILLUSTRATED.

The plate design by L. Knotts, of Mr. Fry's New York class and illustrated in KERAMIC STUDIO, July 1904, affords a bolder design suitable for a breakfast plate and was done by a beginner, thus:

First Step—Use of plate divider learned, and plate divided into eight parts with china pencil, lines extended over the edge and on to the face of the plate. For breakfast plate, make extreme inside limit of design little more than two-thirds from the outside edge; line drawn with china pencil.

Second step—A section of paper was then cut exact size of one-eighth of this narrow band. This paper was folded in the middle exactly and a tiny strip cut from both ends alike. Then the design was drawn by eye as it appears in cut and to fit the paper pattern, with careful attention to proportion. Where lines did not appear true, it was done over and refined by placing tracing paper on top and with ink and fine pen correcting the mistakes. This the Japanese call refinement of design. When perfect, the center of the tracing paper which was cut an inch larger all round than the pattern, was fastened on side and end with wax, putting



ROSES—BLANCHE VAN COURT SCHNEIDER

center of design on line which marked one-eighth of the border surface. A small piece of graphite transfer paper was slipped underneath and with a sharp point the design was traced over accurately. Never go over the same line more than once, else it may look double. Be sure to trace *every* line. If the tracing paper does not fit on plate perfectly, cut the paper up to the defined and inked edge of design; then the paper may be made to fit closely over the edge and be fastened underneath with wax. When the first section is traced, take off tracing paper and apply middle of design to the next perpendicular line on the plate and fasten paper with wax, transferring as before.

Third step—Take out small quantity of Fry's special tinting oil, a tiny bit, as it dries so quickly; mix with it a few grains of grey for flesh, black or whatever the color outline is to be, and then with red sable rigger No. 6 outline the pattern carefully and smoothly, keeping oil always same consistency and having dried sufficiently, dust with same color and fire.

SECOND FIRING.

First step—Oil all background of design, also the lines of the circle on edges with special tinting oil and grey green, just enough to show whether oil is even as it goes on. With the edge of the square shader paint first along the edges of this background with sharp clear strokes. If you can keep the edges crisp there will be no wiping out process. Then, keeping brush flat, blend all together from edges of background to center, brushing over it both ways—(cross-ways) but not working it over only to even without padding. Do not pad. When dried just right dust with grey green. Give it all it will hold. Let stand a while and dust again. Fry's special oil absorbs so much even after it seems dry. This makes a more solid even ground. If this is true and even fire, but if not take out and do over. There is no merit in a conventional design done in a slipshod manner. The beauty of the piece is in the accuracy of the lines and the color scheme. But no matter what the color scheme, the beauty is all lost if not accurate in every particular.

THIRD FIRING.

First step—Paint all over everything with special tinting oil and grey for flesh (just a little.) This is called the envelope. Pay attention, go over everything, pad evenly. See that there is no dust or lint.

Second step—Dry rather dry and dust, being careful to keep plenty of powder under the lamb's wool and do not stop to look or rest till you have gone over all, or you will have a dark spot. Do not rub more in one spot than another. With a rotary motion keep moving over the powder color till all is even. For envelope use 1 part grey green, 1 part pearl grey. Fire.

REMARKS TO PUPIL.

Do not go on until you can do one plate perfectly. It may have to be taken out several times. Don't be discouraged, for when you can do this one perfectly you have learned the mechanical principle of all the rest.

Whether you intend to do conventional or naturalistic work in the end, do not neglect this "start" either by doing a tile or plate in these flat tones. It is the foundation of all work, and if you can not do this well, do not expect to make a success even of naturalistic work; for the day has gone by when you can slap paint on china with "artistic carelessness" just anywhere and have it called art. Think!

COLOR SCHEMES.

Study soft color and harmony. Make nothing finished

which has not an envelope containing some grey or grey yellow to hold the color scheme together. It need not be dark. Try to make your own designs, remembering that china is dainty and beautiful in itself. So designs which might be appropriate for wood or coarser material or textiles may be quite out of place on china.

Consider the use to which the piece is to be put in deciding character of design as well as color scheme.

Much gold is only appropriate for elaborate dinner service or for ornaments. Yellow and browns are nice for coffee or chocolate service. Grey greens with orange or yellow pinks, as capucine red used thinly, etc., are appropriate colors for salad sets. Shades of blue for a breakfast set. Green for tea or luncheon sets, and so on. Don't put cupids in salad bowls or roses on meat platters. Consider the use, and if you are any good as a teacher you can make the pupil soon see the principle as you do.

Do not antagonize; do not be arbitrary; respect others' views, but never sacrifice your principle by allowing things to go out which you know to be wrong, if an effort on your part can change it.

You can teach, but you can not force people to see certain things when their whole education has been on the other side. Be patient, and be confident that in the end of all things only the true will survive, and be content with the survival of the fittest.

o o o

Teana McLennan Hinman

To succeed as a teacher one must be absolutely sure of what one is trying to teach and know how to tell what one knows, so that the pupil will understand what is told.

Teaching is an art, most painting is a trick.

To show a beginner how to find what he is to draw is first, how best to place on paper what he has found, second, and the simplest method of making a composition of what he has placed on paper, the third.

All beginners should be taught how to outline the mass or main part of the study they are to undertake, and a study that one may see every day is best, for in each glance one sees a new line, a new shadow or a different composition of color effect. The every day garden flowers and the fruit and vegetables we have every day are in my opinion the studies that all beginners should have, and each day as the eye grows accustomed to the form and the value of light and shade, the hand finds it much easier to draw, for one can not put on paper what is not in the mind first. Have the study photographed in the mind and the drawing is three-quarters finished.

"Avoid complication of form and hold to values," is one of the most difficult things for a pupil to understand, and as a matter of fact very few teachers know the real meaning of the word value in painting.* Another error that most beginners make is that they always wish to put in a picture a number of things that really are not in the study from which they are working. Many times have I been asked by pupils, "Shall I paint only what I see." This is a very important part of the teacher's work, impressing on the minds of the pupils that only what they see is to go on paper. For example, most children given an object to draw—a wooden box, for instance—will not only make a drawing of that portion of the box which they see, but of

*Value in painting is the relative light and dark, or relative purity or intensity of color.—EDITOR.



PEARS—SARAH REID McLAUGHLIN

the part which they know to be at the other side, as if the box were transparent.

When a pupil has learned how to make an outline of what he sees, and by that I do not mean an exact portrait, he has the essential part of drawing, and any one can learn to draw if properly taught, as every one can learn to write. To be sure all may not be first-class draughtsmen, as all who write do not write a good hand. All students wish to acquire knowledge with as little effort as possible, and the teacher must understand how to make a fact clear. A simple fact simply told means much to a student. The teacher who does not know just what he is trying to do and why, is a most discouraging person, for when a pupil loses faith in his teacher's ability, both might as well stop, for it is a waste of time.

As a study for showing simple lines and one for the purpose of explaining how a pupil should go to work, I think the black and white study of Zinnias in the last issue of *KERAMIC STUDIO* one of the best I have seen. For a beginner I would suggest a charcoal study, leaving the background white, as it would be more confusing to lay in a flat tone and work into that, the study.

Make a direct line for the top of the mass of flowers, from left to right as it faces you, then down and across from right to left to the starting point. Then a square outline for the flower just below the massed outline and see that it comes just under the second flower in the body of the study, the under line being on a level with the center of the fifth flower. Next place the centers and square the petals in the outlined mass. Place a line for the top of the mass of leaves; this line will be almost at right angles with the top line in the flowers. Be always careful to keep the right proportion of the leaves as compared with the flowers. The mid-rib of the center leaf is directly below the middle of the fourth flower. This mid-rib is almost a perpendicular line. The length of the leaf is about the same as that of the flower above it, and by comparison find the length and width of each leaf and the position of them, and find that each line goes in its place as easily as if it were traced already to be worked over. This done, place the flower on the left, not in the main body, then the three at the right; the stems next, as it is always well to leave the stems for the last, a line to indicate where they are to go may be used, but I have found it better to leave them out entirely, placing the calyx when outlining the flowers.

The study is now ready for criticism. Go over each flower and leaf carefully, see that it is in the proper place and proportion. One can in this way correct any defects there may be in the drawing. The construction being right make careful outline of the outside petals and place a flat tone over the flowers, leaves and stems, then place the darkest shadows in the flowers and see why they are caused. Then the darkest shadows for the leaves and stems, and I have found that a careful drawing of the petals always helps in any flower study, even if it is to be painted, as it gives a good idea of how to proceed and an acquaintance with the flower that is invaluable. By using a sharp eraser the centers may be pushed out and the darker lines be placed to bring out the white in the centers.

TREATMENT FOR ROSES

Blanche Van Court Schneider.

USE Rosa for first firing of all roses.

Leaves, Yellow Green, Moss and Olive Green.
Stems, Yellow Green.

Tint for second firing, using Ivory at the top of piece, a little Turquoise Green dashed above the bunch of roses. Under bunch, Yellow Brown shaded into Olive for the dark part under the leaves. Lower part of piece, Ivory.

Strengthen roses with American Beauty, stems and leaves with Olive Green.

For third firing strengthen background with same colors as used in second firing, retouch darkest rose with Ruby. A little Dark Brown in stems.

PEARS

Sarah Reid McLaughlin.

PAINT the design in mellow tones; let yellow predominate. For pears, use Lemon Yellow, Alberts Yellow, Yellow Green, Yellow Brown. Shadow pear with leaves surrounded in Grey Greens. Second firing, strengthen above colors. A dash of Yellow Red on main pear will give a good effect. Use Sepia where it is needed. Pips and stems, Yellow Brown, strengthened in second firing with Auburn Brown. Greens as usual, using Yellow Greens, some Yellow Browns. Background, Egg Yellow near the center, Alberts Yellow, Yellow Green, Yellow Brown and Olive Green in the dark parts. Keep the tones in the pears well blended.

RED RAMBLER ROSE

Hattie V. Young Palmer.

DRAW lightly prominent roses, leaves and stems. Wash in background with quite moist color and large quill brush. Commencing at top, use Ashes of Roses softening into Lavender Glaze, and down into Lavender Glaze and Violet (mixed) under shadow side of roses and leaves, then into Russian Green and Ashes of Roses to the base of study.

Paint leaves with Purple Black and dark roses with Ruby and Purple Black (mixed). Paint light roses very delicately with Rose and Ashes of Roses (mixed).

Intensify with dry color, using Albert Yellow over background at top and shadow parts with same colors used in painting. Powder light roses with Rose and dark roses with Ruby, allowing the color to soften out into background, leaves with Verdigris.

For second fire, darken center of light roses with Rose and Ashes of Roses, wash leaves in dark part with Dark Yellow, other leaves in Verdigris and darkest leaves in Dark Yellow. Accent dark roses with Ruby and Purple Black, and stems with Purple Black and just a touch of Ruby. Wash background under roses and down to base of study with Albert Yellow, softening into Lavender Glaze.

STUDIO NOTES

Keramic enthusiasts of San Francisco are flocking back to their studios.

The California Ceramic and Kraft Shop announces its opening at 1146-48 Geary street, near Van Ness Avenue. Classes in china, water color, oil painting and leather craft by Helen A. O'Malley and Minnie C. Taylor.

Mrs. Blanche McCalvy, formerly of 460 Turk streets, announces the opening of her studio at 804 McAllister street.

Mrs. G. Dorn has returned from temporary quarters in Los Angeles, and reports a new and busy studio at 761 McAllister street.



RED RAMBLER ROSES—HATTIE V. YOUNG PALMER



AFTER spending my summer in the wilds of northern Michigan, I am more firmly convinced than ever that we can always find material for original designs, but not all can branch out at once into conventionalizing flower, leaf and branch into satisfactory designs. Do not despair, study and work—and then study and work again. I am glad so many teachers are advising this individual study, for now we may hope to see our Ceramic exhibitions show a higher and more original style of work each year.

Take anything that appeals to you. Make a sketch of flower—full front, side and back, study the way the flower and stem join, then tear it apart; sketch petal, calyx, stamens, seed-pod and leaf separately. Color these as nearly exact as possible, then lay the study away for future conventionalizing. In the winter, when one can not have the inspiration of field, forest and garden, then is the time to work out the summer's gathered treasures. So let nothing escape you. And when this message reaches those who are fortunate enough to live where there are "green things growing," let them go out and gather the nuts, leaves and berries touched by Jack Frost, and see what beauties lie all around.

If one has never seriously studied conventional work in china, but always the naturalistic, it may seem like a difficult proposition, but the pleasure you can find in it will more than repay you for the necessary serious study. At first copy good designs; study the color tones, the spacing, the arrangement of design suitable to the shape, the careful and correct drawing. You will soon find yourself able

to distinguish between good and poor conventional work and to be satisfied with only the best. And, also, you will never want to say that "conventional work is purely mechanical." Only those who know nothing about design could say that.

Do not be afraid to make tests of color schemes before applying the color to the piece of china. Make these tests and keep a memorandum of each; it will be of great value in future work.

One word more—simplify. Do not attempt merely to make an elaborate design for itself alone, with the china simply as a background for your work, but carry the thought always to make the design a part of the china, to add to its beauty solely, that the observer may say, "What a beautiful satisfying bowl or plate!" not "What a perfect rose, or bunch of grapes!" Let the shape aid the design, and the design fit the shape, making one perfect whole. And only study will enable you to compass this.

In order to avoid repetition and simplify the directions for each design, let me give a few general rules here. Where the make of paint is not specially mentioned, use La Croix. The outlining colors are Black, made of Ivory Black, two-thirds, Dark Blue one-third; Blue, made of Dark Blue, with a little Deep Purple and Dresden Brunswick Black; Red, made of Capucine Red, one-half, and Deep Red Brown, one-half; Brown, made of Brown No. 4 or 17, a little Dark Blue, Deep Purple and the Brunswick Black. These four are the only outlining colors I use. They can be bought mixed ready for use under the names of Outlining Black, Outlining Blue, Outlining Red, Outlining Brown—the "M. D." colors if one prefers.

There are two ways of outlining. Grind the colors with turpentine only, and use a fine No. 1 Tracer, or grind the



STEIN—MABEL C. DIBBLE

colors with Anise Oil only and use a fine pen. I prefer a crow-quill, but that is a matter of individual taste. The latter way is more rapid, and for many a much neater and more perfect outline can be made, but even then, when the line comes too close to a tint or color it must be washed in. Next to an unfired outline, the brush and turpentine mixed paint is much safer than the oil.

The proportion of colors and enamels given are for French china only. For softer glaze wares the proportions should be different. With these points in mind, and careful study of the treatment for each design, a student should be able to do most satisfactory work. If in doubt about a color, where several are combined, make a test by firing it on a bit of broken china, placing it exactly where the finished piece will be fired later. This is important.

The service plate in the original was ten and a quarter inch, but has been reduced in printing. Also the plate with the two narrow bands in original was eight inch. The medlar flower plate was nine inch, and the plate with historic ornament a nine and three-quarter inch. These sizes are much more effective for the designs than smaller.

MABEL C. DIBBLE

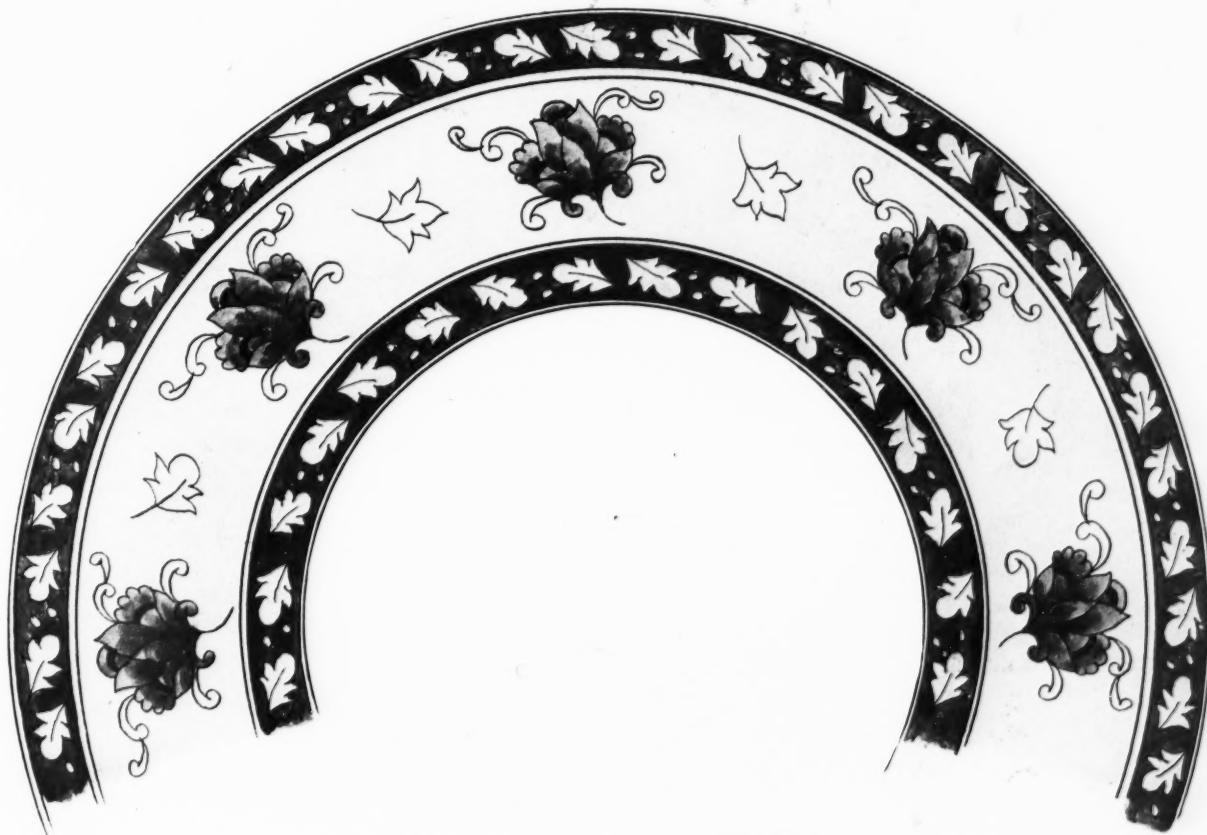
STEIN

THE plain Belleek stein is the most satisfactory for this design. Dividing into thirds, outline in black, and fill in the top above design with unfluxed gold, using a little Lavender Oil to make it flow smoothly. A heavy line on handle is better than solidly gilded. Below the branches at base wash in Brown No. 4 or 17 and Brown Green No. 6, not blending them too much. Fire. For second fire, see that your gold is retouched where needed. Grapes in purple and white, alternating. For the purple, Light Violet of Gold, Dark Blue, touch of Brunswick Black and one-eighth of Hancock's Medium Enamel; shading the grapes and making some in a darker enamel of Deep Purple and Dark Blue,

with Brunswick and the Medium Enamel. White grapes, use the Hancock's Medium Enamel—of course all the readers know that it must be first ground down with small quantity of Dresden Thick Oil and turpentine, as all powder colors must be when used as enamels—slightly tinted with mixture of Apple Green and Brunswick Black, making a greenish grey. When dry shade the grapes with a thin wash of this mixture. Leaves and stems or branches, green, using the lighter and darker greens as in other designs, the lighter for upper leaves, and shading some with touches of Brown or Violet of Iron, and making the under leaves of almost clear Brown Green No. 6 and Grey for Flowers, with the one-fourth Hancock's Medium Enamel. Work up the base with the Brown and Brown Green, using no enamel in the wash. Always use Hancock's Medium Enamel, or half and half of the Hard and Soft, on Belleek, and give a Belleek fire, and there will be no trouble with enamels chipping if they are properly applied to the china.

COUP PLATE

LINE the plate with seven circles in black. Outline entire design in black. Fire. Then fill in narrow bands behind single leaf design with dark blue enamel, Dark Blue, little Deep Purple and Brunswick Black (Dresden) and one-eighth Aufsetzweis, floating it in smoothly, but not too heavily. The large flower in dull soft blue. Use same mixture as above, only omit the Aufsetzweis; use a tinting oil to make it flow smoothly, and paint each petal, shading as in naturalistic work. Make the three small bands dividing petals in the dark blue enamel. The edge of plate and the other three narrow little bands, all of the leaves and the scrolls on edge of blue flower, all where it is left white in the design, make green, a soft dull green, Apple Green, a little yellow for mixing, equal amount of Grey for Flowers (Sartorius) and small quantity of Brunswick Black, one-fourth Aufsetzweis.



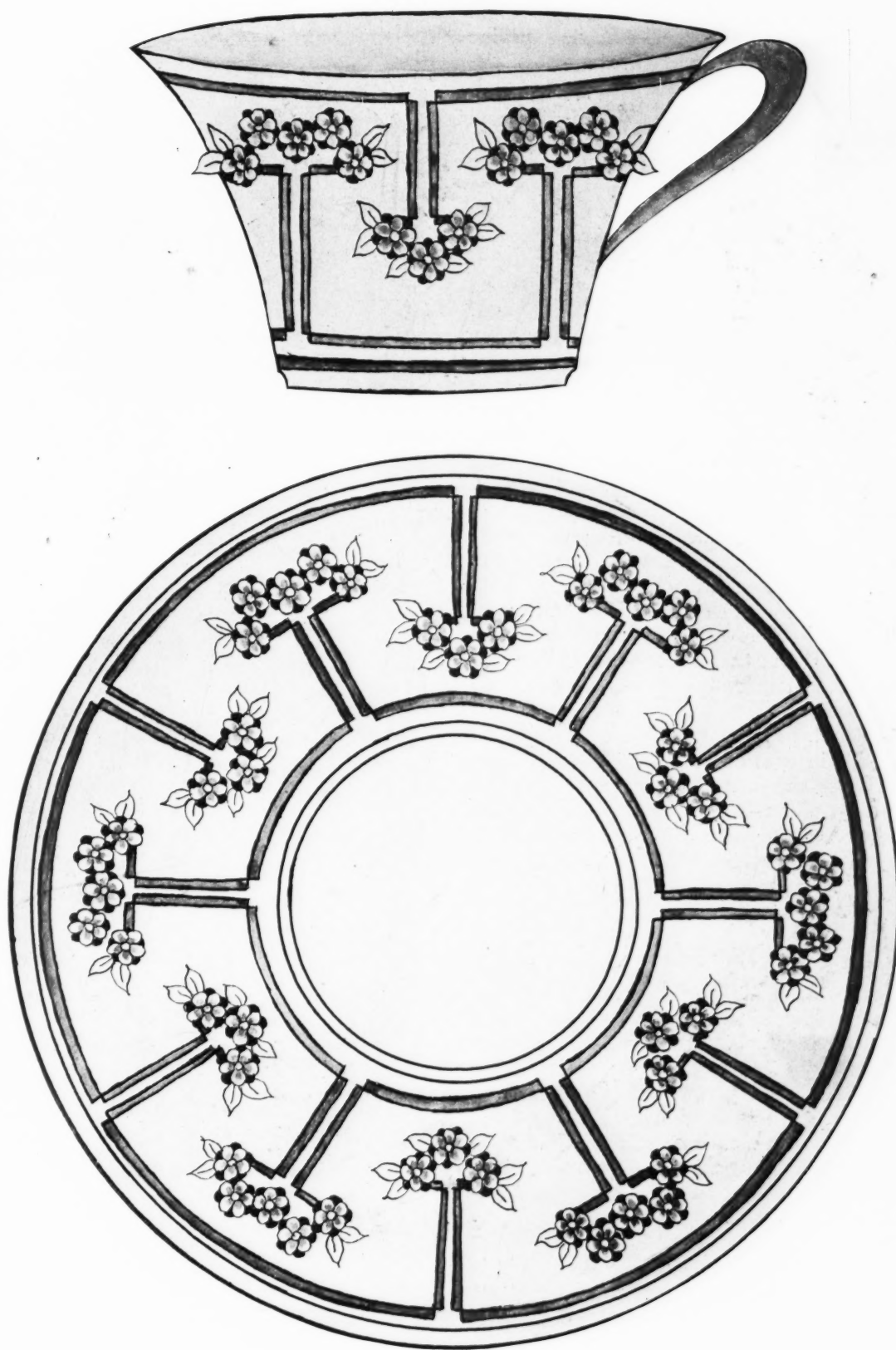
COUP PLATE—MABEL C. DIBBLE



SALAD PLATE—MABEL C. DIBBLE

MAKE the three circles in brown, and outline the entire design in the brown, single stem, leaf, mushroom and circle in center. Fire. Leaves dull green of Apple Green, Brown Green, one-fourth Aufsetzweis. Mushrooms, mixed enamel. When dry, wash over the white enamel with Violet of Iron, Brown No. 4, and Deep Red Brown,

with some touches of Yellow Ochre or Yellow Brown. Not a mixture of these, but dashes of each, or two, blending into each other; the centers the same, only lighter shading. Do not be afraid to darken the shading quite decidedly, as it is over unfired white enamel and will fire out a great deal.



CUP AND SAUCER—MABEL C. DIBBLE

OUTLINE entire design in gold, and fire. Fill in all straight bands, and also the leaves, with a soft dark brown, any good brown that will harmonize with yellow. For blossoms use mixed enamel, adding Egg Yellow until

quite a rich golden color, for the five larger petals, and mixed enamel with Silver Yellow added for the tiny back petals. Gold centers. Gold edge on cup and saucer. Gold lines on handle, or solid gold handle.

PEACOCK BOWL (Supplement)

THIS design repeats just four times, that is,—four groups—on a belleek bowl $8\frac{1}{2}$ " in diameter by 4" high. The band for the inside exactly fits this size bowl. Outline the band and part of the peacock in black, the rest of the peacock and branches in gold. Use unfluxed gold on belleek; outline the leaves and oranges in blue; also fill in the gold spaces for the first fire.

For second fire, make oranges in yellow enamel, using Hancock's Medium Enamel, ground down with Dresden Oil, and thinned with turpentine; into this put Egg Yellow; if in powder, grind it with Dresden Oil and turpentine before adding it to enamel. Green leaves, Apple Green, yellow for mixing, and Sartorius Grey for flowers; add one fourth medium enamel; use same yellow and green in band.

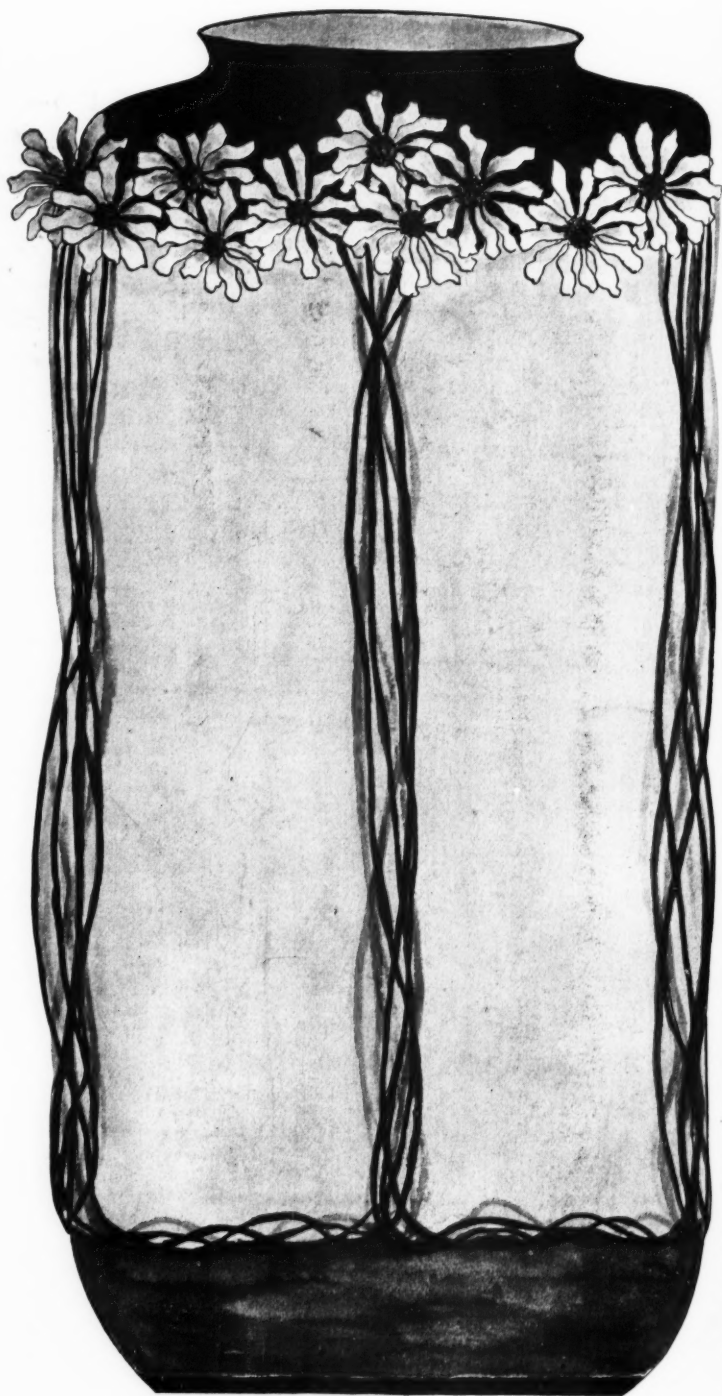
For peacock tones, make them more brilliant and vibrating than the colors in study. It was not possible to print in just the tones we wished. For the darkest blue, use Dark Blue, Deep Purple and Brunswick Black; add one-eighth medium enamel; this use also in band. For next tone, use Deep Blue Green, Apple Green, Dark Blue, touch of Brunswick Black, one-eighth medium enamel. For third tone, Chrome Green B, Deep Blue Green, Apple Green, medium enamel; and for lighter green, Apple Green, yellow for mixing, touch of Brunswick Black and medium enamel. For these last two, put the mixed color into the medium enamel until you have the color desired. These four colors should tone one into the other with no violent contrasts. Have all mixed carefully, and then rapidly lay in first the head and back, the second tone on breast and blending into the darker on back; then the third tone finishing the breast and on upper part of tail, with the fourth tone finishing off the tail feathers. Fill in eyes of tail with the dark blue, also feet in blue between the tinted branches.

When perfectly dry, add the gold touches on peacock body and tail, using unfluxed gold. Also add blue dash in oranges. Touch up all gold and give a regular Belleek fire.



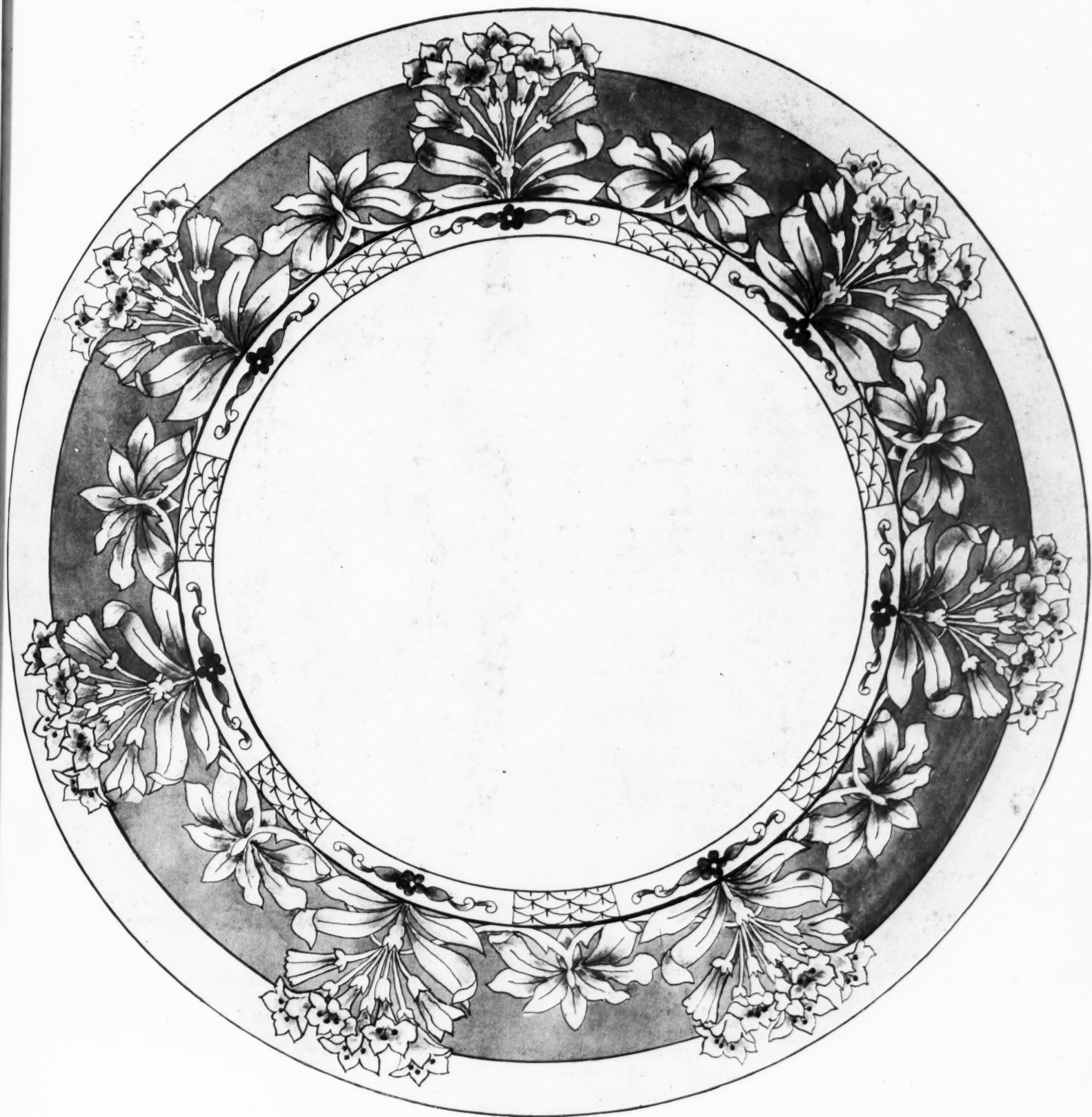
SERVICE PLATE

DIVIDE plate into fourteen parts. Place the flower section, having carefully traced it off, directly on a line, and with stylus or ivory point trace it clear and perfect, using the fine graphite tracing or impression paper. Repeat on every other line, and you will find the small leaf section will fall into place on the remaining seven lines. Trace all with India ink, then make the gold lines on plate. Erase where flowers cover line. Outline design in black, and fire. For second fire, tint the broad band with Chinese Yellow. Wipe out color from design and dry thoroughly before filling in the enamel. For leaves use Apple Green, one-half, Sartorius Grey for flowers, one-half; divide, and into one part add Yellow for mixing to lighten it; into the other part put more Grey for Flowers and a little Brunswick Black, then add one-fourth Aufsetzweis to each. Use the lightest green on calyx, stems and smaller leaves, and tips of large leaves, the rest in the darker green. For flowers, use Silver Yellow in mixed enamel for lighter petals, the outside of the flowers, and use Egg Yellow in mixed enamel for the inside or darker petals. When dry, wash in shadows lightly with Brown Green. The tiny dots or stamens are Brown No. 4 or 17 and Yellow Brown or Ochre mixed. For inside band the flowers are in stronger Egg Yellow, and leaves, the darker green. This inside band is all outlined in gold, and the circles or bands are in gold with gold edge.



DAISY VASE—MABEL C. DIBBLE

THIS vase can be treated in a monochrome tone of blue or grey, but the most satisfactory effect is given by blending the two. Use powder colors. Copenhagen Grey and Delft Blue make a good combination. Sketch in the design and then tint the background, that below the daisies a grey, above a blue, and delicately shade the daisy petals in the blue. For second fire, powder or dust on grey again below the twisted stems at base, and dust blue heavily above the daisies. Work up the centers of the flowers, strengthen the petals and stems, and wash in a few shadowy stems. With a dark blue band at base, the twisted stems all in blue, this is simple and yet effective.



SERVICE PLATE—MABEL C. DIBBLE



FRUIT PLATE—MABEL C. DIBBLE

Plate 8½", coup. Divide into fifths. Make the four circles and edge gold, outline the design in Black and fire. Next, tint the two bands in Satsuma tone, using Brown 4 or 17, Dark Blue, Silver Yellow—all La Croix colors—and a little Brunswick Black, Dresden. Carefully remove all trace of color from gold lines, retouching these where necessary; also take color from design. Flowers are of mixed enamel, two-thirds Aufsetzweis, one-third Hancock's Hard White Enamel, slightly colored with Chinese Yellow and Brunswick Black, until it is a dull cream color. When enamel is thoroughly dry, wash over the outer edge of petals, a dull red, Deep Red Brown and Yellow Ochre mixed. Use this on the flower at left side; for the one at right wash the petals with Brown No. 4 or 17 quite lightly. For leaves marked with a cross, make an enamel of Apple Green, half as much Yellow for mixing, and add Brown Green No. 6—

all La Croix colors—until a dull dark green, then add one-fourth as much Aufsetzweis as you have of the paint. When dry, shade at base of leaves with Brown No. 4 or 17. In washing in these shadings over enamel, use only turpentine to grind the paint; take very little on brush and have it thin. Use a square shader. For remaining leaves use Brown No. 4 or 17, Yellow Ochre and Brown Green 6. Shade with self mixture and keep leaves light; calyx of flowers, very dark brown—Brown No. 4 or 17 and Brunswick Black.

The three burr-shaped fruits of the medlar tree in each group must be brown also, but not so dark as the calyx of the flower; use Brown 4 or 17 alone. The lines of the stamens are brown, but the little round tip is filled in with Brown 4 or 17, and Deep Red Brown mixed. Dots in white band, gold.



INVALID'S TEA SET—MABEL C. DIBBLE

DIVIDE the pieces into sections corresponding to these, if your china is not exactly the same size and style.

All lines and bands, handles and Greek key, in gold. Outline the design in black, and fire. Then fill in the background with dull red, two-thirds Deep Red Brown, one-third Capucine Red, using a very little anise oil to make the

color flow smoothly. The larger ornaments are filled in with blue enamel, Dark Blue, Deep Purple and Brunswick Black, with one-eighth Aufsetzweis. All the small scrolls and leaves in gold.

Be sure that the red is a dull dark Pompeian red and the blue not too bright.

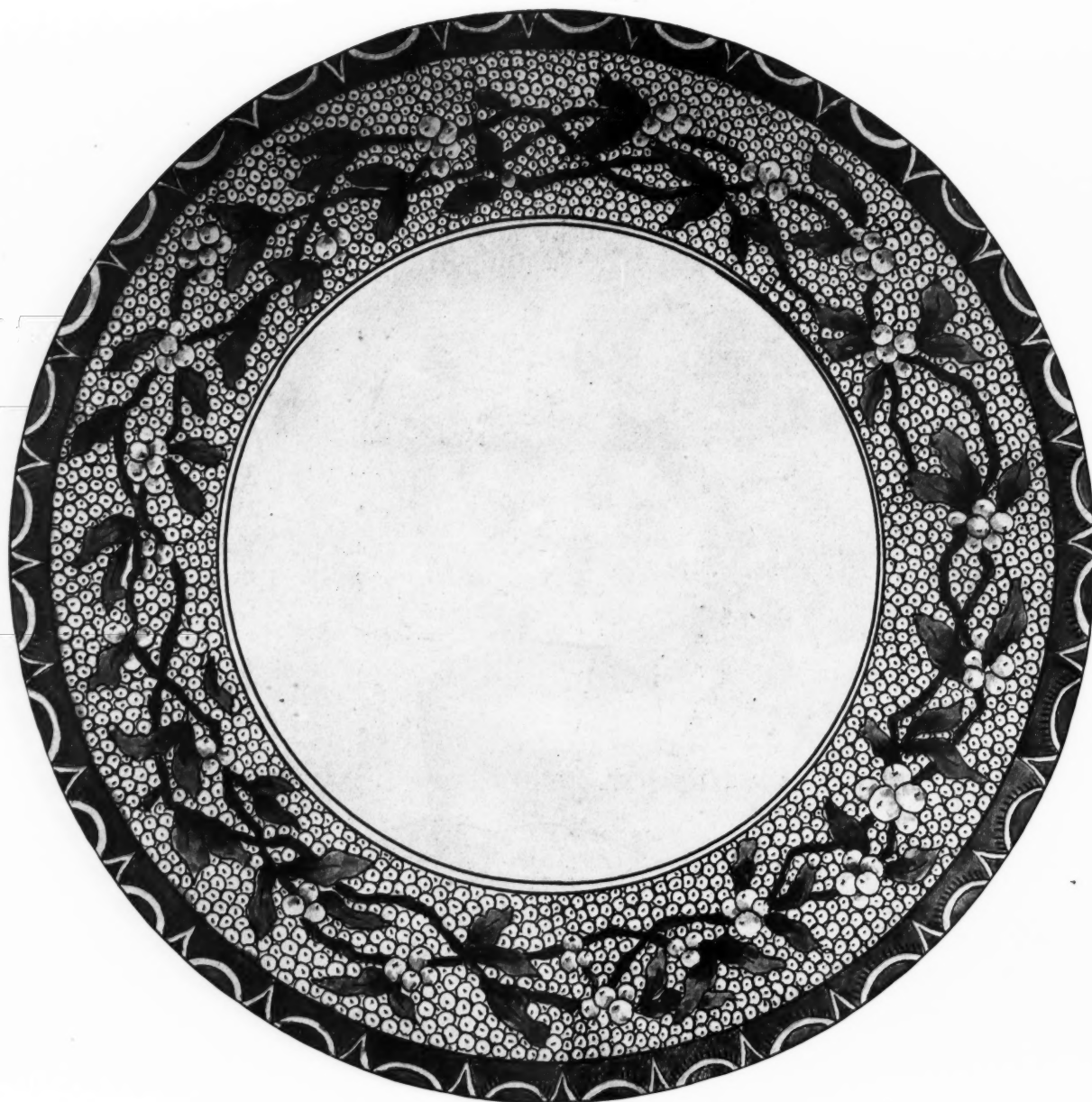


SMALL BOWL—MABEL C. DIBBLE

FOR bowl 10 $\frac{3}{4}$ " in circumference divide into fourteen sections. Make upper line red, the other lines black. In the dividing perpendicular lines, the single line is red, the others black. Every other block is left white with the flower outlined in gold, the leaves and curved lines in red; the other section is in solid gold, with entire design outlined in red. Fill in between the black lines with red, half Capucine, half Deep Red Brown; also the flower in the white section and center of flower in gold section. Flower in gold

section, the mixed white enamel; also little bud at top. Leaves all alike, Apple Green, Brown Green, Yellow for mixing and one-fourth Aufsetzweis. For band at base, center of diamonds are green, next band red, and the background gold. This is especially good in small Satsuma bowl.

But if one does not like the white background of the French china, tint it with a delicate tone of Chinese Yellow inside and out.



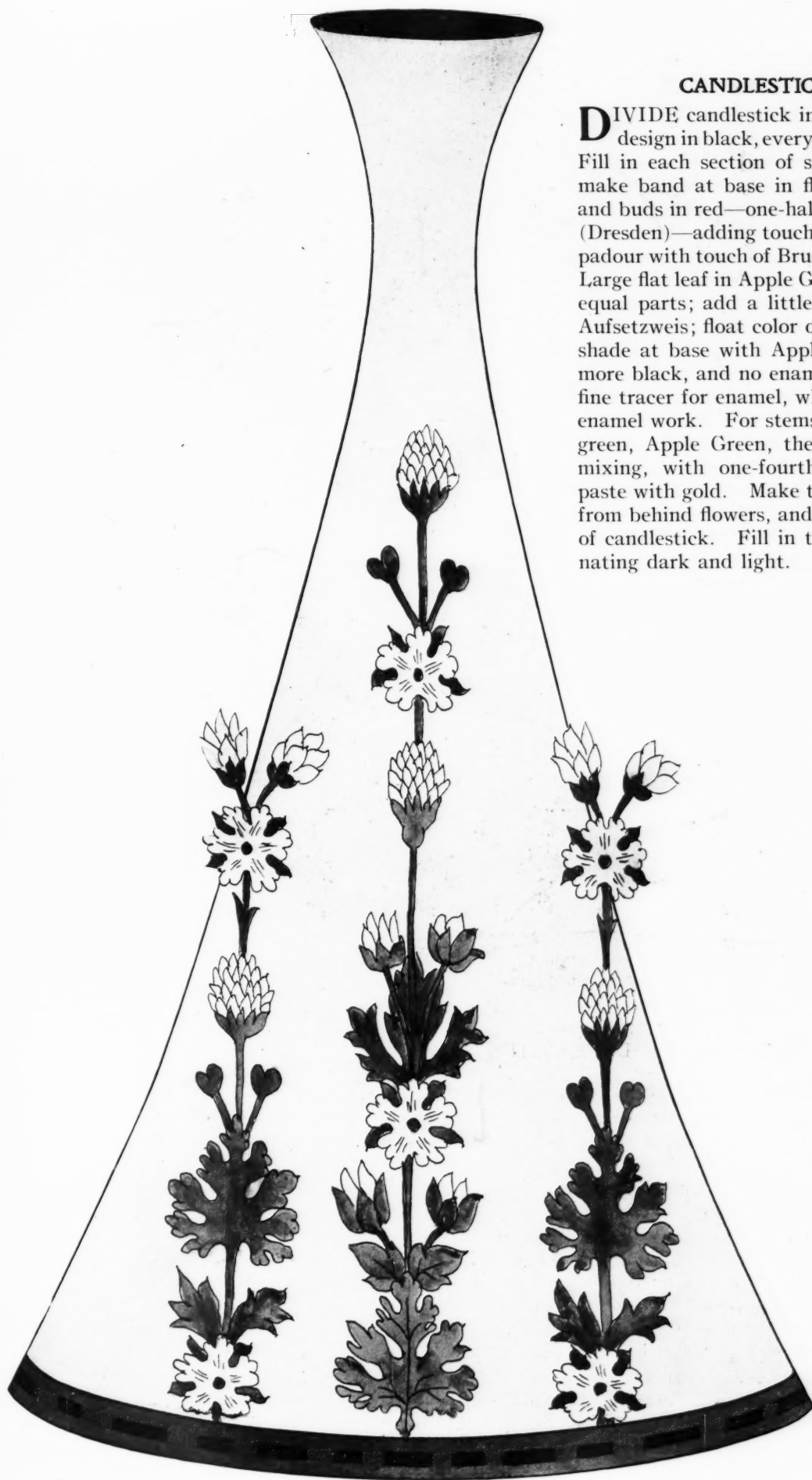
ICE CREAM PLATE—MABEL C. DIBBLE

THIS is one of the new designs in china, and unusually good. The border or shoulder is perfectly flat, while the center rounds down into an extremely shallow bowl effect, just the thing for ice cream in forms now used so much, and equally satisfactory for ice cream served in bulk, or home-made cream or ices; and just the thing to stand frappe or sherbet glasses on. Outline in black, and make the tiny ring background in gold, using Lavender Oil to thin the gold a trifle, and then turpentine. Always use pen for this work. Any fine pen; I prefer a crow-quill. A solid gold background can be used, but the circle gives a more dainty, shimmering effect. The outer band is Empire Green washed in also for first firing. For second fire touch up the gold rings, and go over the Empire Green. Branches are in Yellow Ochre, Brown No. 4 or 17, and touch of Brunswick Black, shading with Brown No. 4 and Black. No

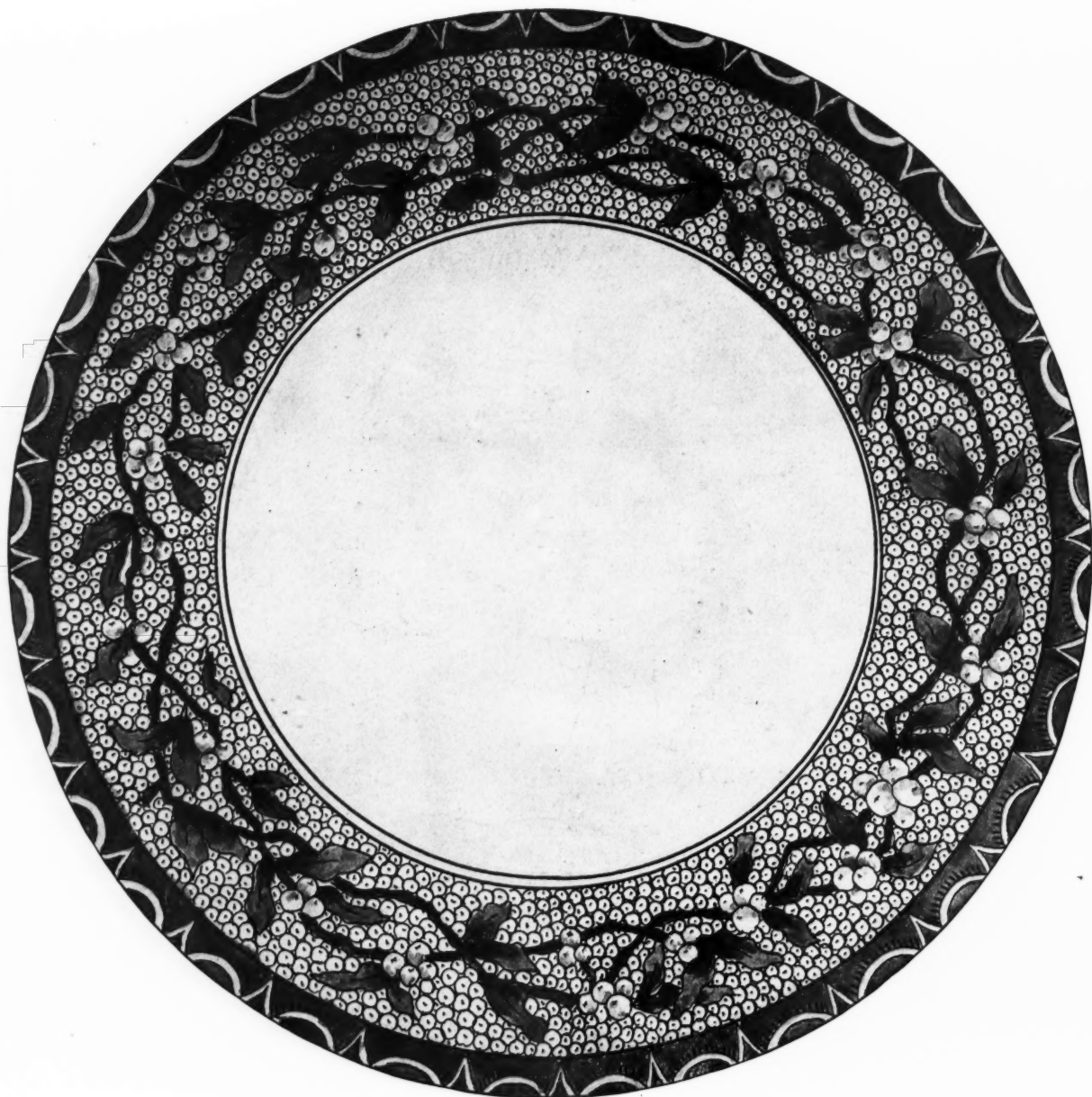
enamel in this. Leaves are a grey green. For these use mixed enamel as a foundation and add Apple Green, Sartorius Grey for Flowers, touch of Brunswick Black; do not make the enamel very dark but shade the leaves with the mixture, without enamel in it. The mistletoe berries are of the mixed enamel shaded with Apple Green and Brunswick Black, just enough to give a waxy look to enamel. When dry, shade each berry with the Apple Green and Brunswick Black, using enough black to give it a dark grey look. A touch of black makes the little blow end. Gold lines, and design in dark green border is gold with white enamel little band in each circle. If you are careful to prepare the gold just right, the little rings are not difficult to do, in fact are easier to manage than the solid gold background which shows brush marks and ragged edges unless very carefully managed.

CANDLESTICK—MABEL C. DIBBLE

DIVIDE candlestick into even divisions and outline the design in black, every other one ending with the seed pod. Fill in each section of seed pod with paste for gold, and make band at base in flat gold. For second fire, flowers and buds in red—one-half Capucine, one-half Pompadour—(Dresden)—adding touch of Yellow Ochre; shade with Pompadour with touch of Brunswick Black, (Dresden). Leaves: Large flat leaf in Apple Green, Sartorius Grey for flowers, equal parts; add a little Brunswick Black and one-fourth Aufsetzweis; float color over the leaf evenly, and when dry shade at base with Apple Green, Grey and Black, adding more black, and no enamel, using flat shader instead of the fine tracer for enamel, which you are to always use for the enamel work. For stems, smaller leaves, calyx, use lighter green, Apple Green, the Grey for flowers and yellow for mixing, with one-fourth Aufsetzweis. Cover the raised paste with gold. Make the four little tips of calyx showing from behind flowers, and center dot in gold, also upper rim of candlestick. Fill in the blocks in band with red, alternating dark and light.



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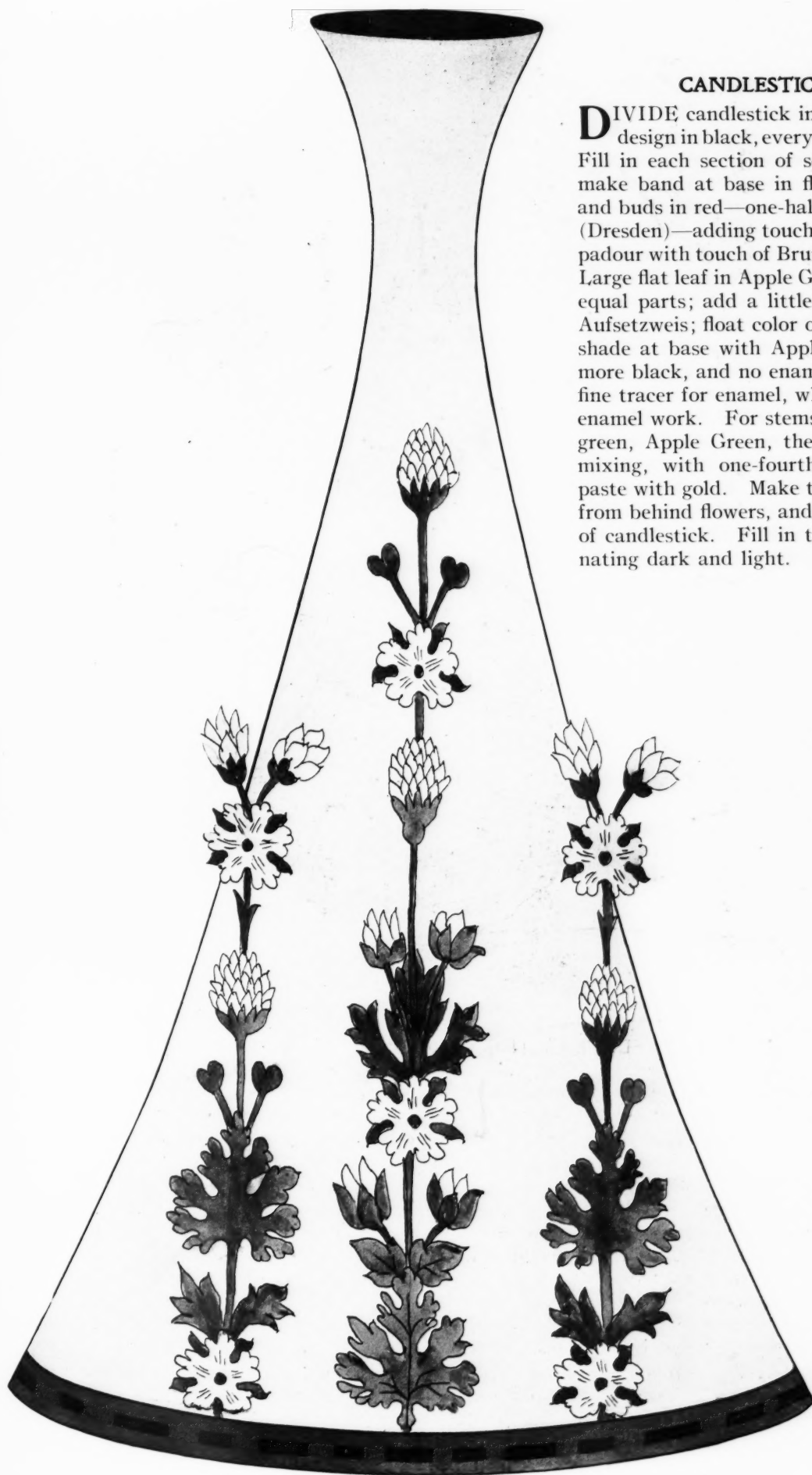
ICE CREAM PLATE—MABEL C. DIBBLE

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enamel in this. Leaves are a grey green. For these use mixed enamel as a foundation and add Apple Green, Sartorius Grey for Flowers, touch of Brunswick Black; do not make the enamel very dark but shade the leaves with the mixture, without enamel in it. The mistletoe berries are of the mixed enamel shaded with Apple Green and Brunswick Black, just enough to give a waxy look to enamel. When dry, shade each berry with the Apple Green and Brunswick Black, using enough black to give it a dark grey look. A touch of black makes the little blow end. Gold lines, and design in dark green border is gold with white enamel little band in each circle. If you are careful to prepare the gold just right, the little rings are not difficult to do, in fact are easier to manage than the solid gold background which shows brush marks and ragged edges unless very carefully managed.

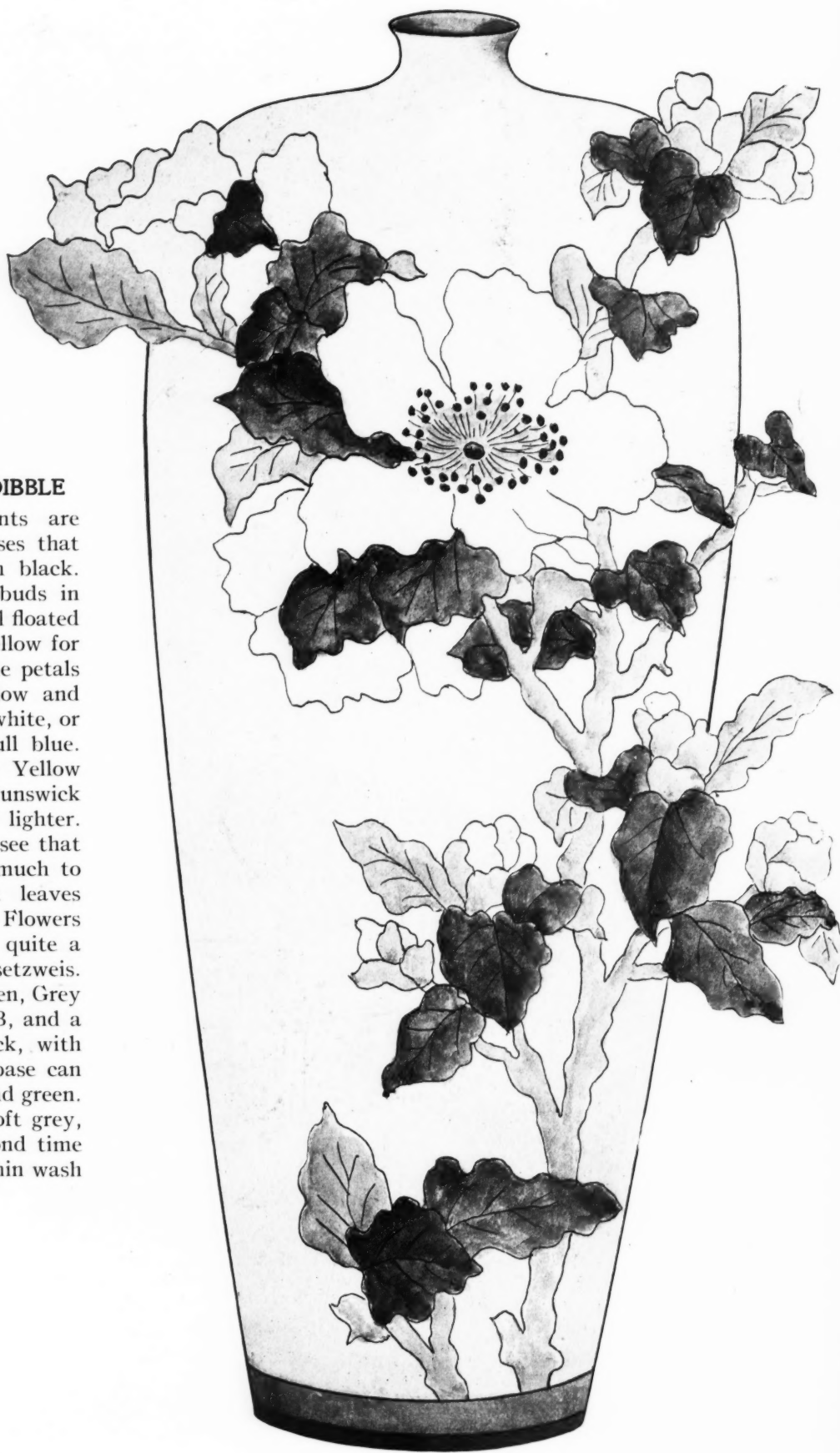
CANDLESTICK—MABEL C. DIBBLE

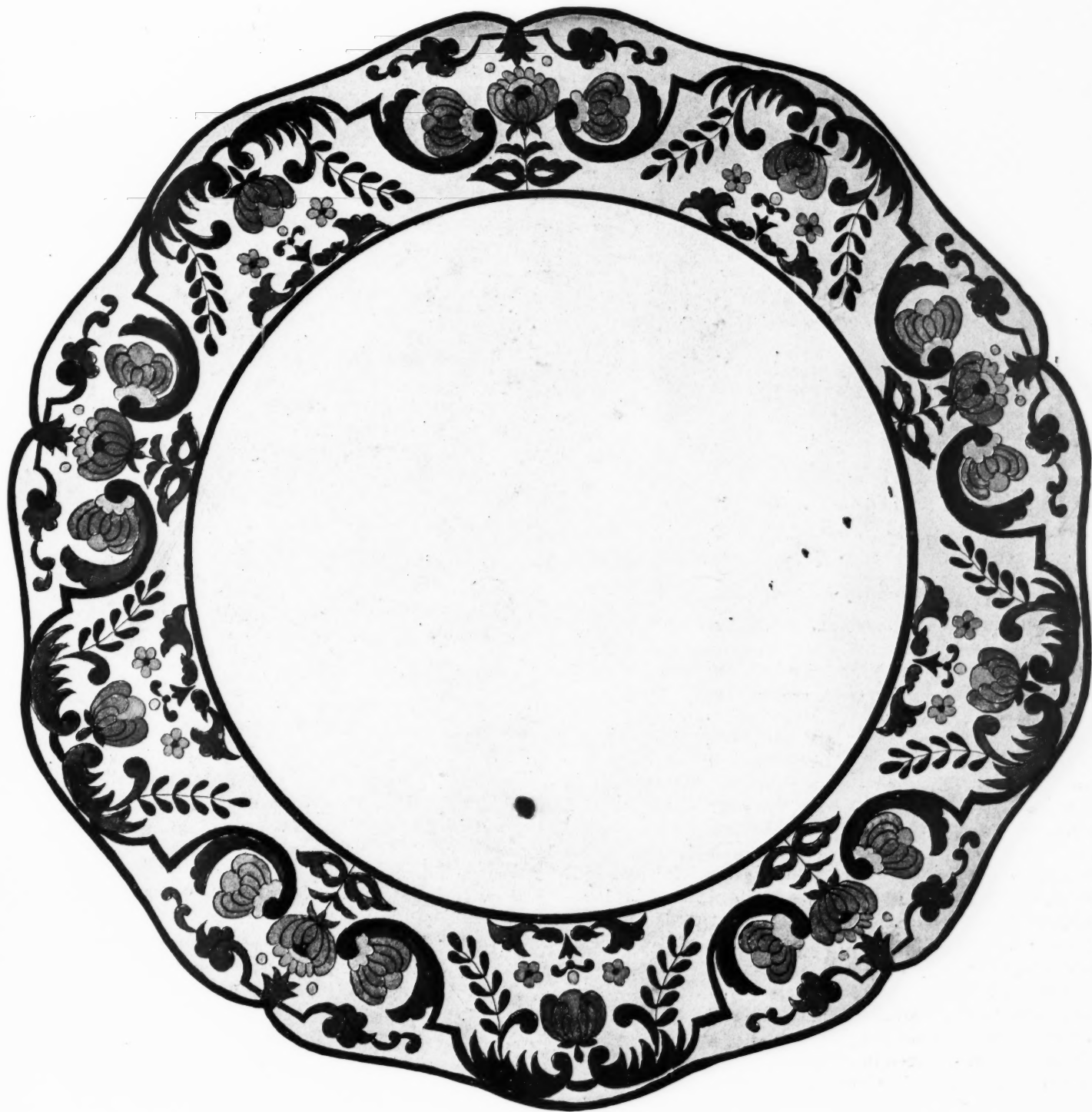
DIVIDE candlestick into even divisions and outline the design in black, every other one ending with the seed pod. Fill in each section of seed pod with paste for gold, and make band at base in flat gold. For second fire, flowers and buds in red—one-half Capucine, one-half Pompadour—(Dresden)—adding touch of Yellow Ochre; shade with Pompadour with touch of Brunswick Black, (Dresden). Leaves: Large flat leaf in Apple Green, Sartorius Grey for flowers, equal parts; add a little Brunswick Black and one-fourth Aufsetzweis; float color over the leaf evenly, and when dry shade at base with Apple Green, Grey and Black, adding more black, and no enamel, using flat shader instead of the fine tracer for enamel, which you are to always use for the enamel work. For stems, smaller leaves, calyx, use lighter green, Apple Green, the Grey for flowers and yellow for mixing, with one-fourth Aufsetzweis. Cover the raised paste with gold. Make the four little tips of calyx showing from behind flowers, and center dot in gold, also upper rim of candlestick. Fill in the blocks in band with red, alternating dark and light.



WILD ROSE VASE—MABEL C. DIBBLE

MANY of these Japanese prints are effective when adapted to vases that are Japanese in shape. Outline in black. The large rose and a few of the buds in white enamel, just the mixed enamel floated in smoothly. When dry, wash in yellow for mixing under the stamens, and shade petals with a soft grey of Chinese Yellow and Brunswick. All flowers can be in white, or make the half flowers in soft dull blue. Branches in greyish brown, using Yellow Ochre, Brown No. 4 or 17, and Brunswick Black; calyx to buds the same only lighter. In making the two tones of green, see that there is great contrast, which adds much to the effectiveness. Keep the light leaves very light, Apple Green, Grey for Flowers (Sartorius) and yellow for mixing, quite a yellowish green; add one-fourth Aufsetzweis. For the darker leaves use Apple Green, Grey for Flowers, a little Chrome Green B, and a larger quantity of Brunswick Black, with one-fourth Aufsetzweis. Bands at base can be in two shades of green or black and green. The entire vase can be tinted in soft grey, or when finished and fired the second time cover all, vase and enamels, with thin wash of Ivory Lustre, and fire lightly.





PLATE—MABEL C. DIBBLE

OUTLINE the design in black and fire before applying the enamels. The two bands, scrolls and small spray of leaves are in blue enamel. Dark Blue, a little Deep Purple, Brunswick Black (Dresden) and one-eighth Aufsetzweis. The leaves and calyx, also small scrolls that spring from outer rim, in green. Apple Green, half as much Yellow for mixing, enough Brown Green No. 6 to darken greatly, and one-fourth Aufsetzweis. The large flowers in a brownish lavender. Dark Blue, Light Violet of Gold, touch of Brunswick Black, and enough Brown No. 4 or 17 to give it a decided brown tone. Add this to mixed enamel, and by all means make tests of this mixture before applying

to the plate. Use a very small quantity of the Light Violet of Gold. The small detached forget-me-nots, centers of flowers, where there is only one circle in center, and the five small petals in upright flower, are a delicate grey blue. Deep Blue Green with touch of Apple Green and Brunswick Black, added to the mixed enamel. The lower circle in upright flower is dark blue enamel, also centers of forget-me-nots, and the band dividing the dark and light blue in upright flower, the small circles and base of flowers attached to scrolls in plain white mixed enamel. By mixed enamel I mean two-thirds Aufsetzweis and one-third Hancock's hard white enamel.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

Summer Address, care of Ceramic Studio Pub. Co., Syracuse, N. Y.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



No. 1—Cutting material with a weighted knife, which saves hours of tedious cutting with scissors, or tearing.

RUG WEAVING AND DYEING

Mabel Tuke Priestman

IT is a far cry from the days of our great grandmothers to the present day, but it seems strange that the same handicrafts that were occupying their leisure hours, should be of such deep interest to the women of to-day. The intense interest which is taken in all handicrafts, has brought about a wonderful revival of the useful and well made products of our ancestors. Not the least interesting of these is the art of weaving, and the demand for good hand made work has made of it an industry whereby women are able to make at home beautiful rugs and curtains, which, when they are well designed and well made, can always find a ready market. It seems strange that more has not been written on this interesting subject, especially as it is not difficult for a woman of ordinary intelligence to become an expert weaver, and also learn to make her work express her own individuality.

It is now quite a number of years since the revival of these rugs was started in America, and I have followed its advance ever since I came across the first rugs, which were an outcome of the Arts and Crafts movement. There was so little written on the subject, that in order to understand it thoroughly, I had to make personal experiments, not only in the weaving, but in the kind of materials to use, and in the dyeing of the fabrics, and therefore I can speak from my own experience in the early days.

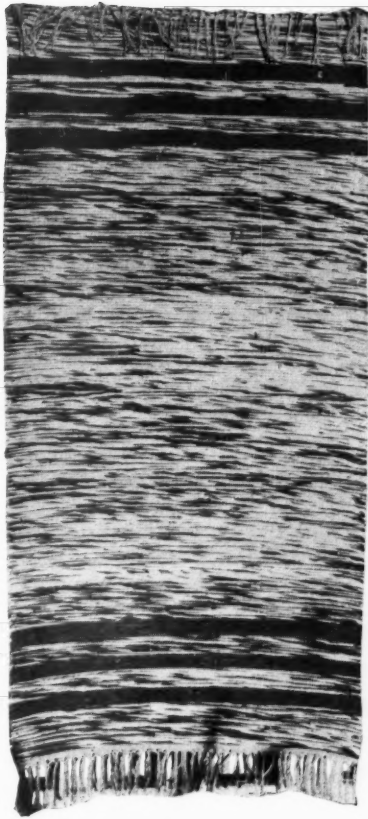
As my desire was not to become a weaver, but to gain all the knowledge possible, for the sake of having beautiful rugs made, I at first made use of crude rag carpet weavers, who no doubt thought that I was crazy, and made feeble protests against my innovations. It was necessary for me to understand the process of weaving, as well as to gain experience from results, and I greased the wheels by paying the men just double what they

made on ordinary rag carpet weaving, and in that way was able to keep up their interest in carrying out my ideas, and although they had a supreme disdain for my experiments in color effects and pattern making, they were not going to quarrel with their means of support. It was not long before the weaver who did the best work became a complete convert and John became my most loyal and ardent supporter. Many an hour have I spent watching him weave as I directed how the borders and patterns should be evolved. He was a great favorite, not only among other weavers, but with laborers who were out of work, who used to spend their time in his workroom, debating on the subjects of the day. When I first made my appearance among this group, they used to sit like mutes, with their chairs tilted against the wall, and never uttered a word, but this was too good an opportunity to be lost, and I improved the occasion by drawing the men out, and hearing their views on the questions of the day. It was interesting to note the gradual increase of friendliness on their part, and they became so loquacious that I was able to get their view of many phases of life, that most of us do not have the opportunity of hearing first hand.

At that time it was all experimental work, as I had not the opportunity of seeing other rugs, or of knowing what was being done by other craftsmen. The chief difference between the Colonial rugs and those made to-day is, that the former were made from worn out clothing, which was torn up into strips. These were sewn and wound into balls, and a motley chain of materials and color were woven "hit or miss" into rag carpeting. Roots and barks of trees were sometimes employed from which to make vegetable dyes, and from the dye pots, the old clothing reappeared in charming rich colors, which in many cases, have retained their brilliancy after years of hard wear. These home dyed rugs, and the "hit or miss" varieties, fitted in with their simple surroundings, but



No. 2—Making experiments in weaving border designs in a narrow loom. In changing the color of the warp the brown threads have been tied to the white which was already on the loom. The lay-to is brought sharply forward to make the warp firm.



No. 3—A Priscilla Rug

the needs of to-day are more stringent, and rugs must be made of new material, or of remnants, which when dyed, possess the same qualities as new material.

MATERIALS TO BE SELECTED.

Rugs can be made from many kinds of materials such as lawns, prints, cretonnes, denims, stacens, gingham, ducks, cotton flannels, ticking, rope, roving yarns, and canton flannels. It will be seen that there is indeed a large variety to choose from. Unbleached muslin offers a field of great variety, as it can be dyed the exact colors required. The question of cost is not determined by the price of material per yard, as sometimes light material at four cents will make a more costly rug than a heavy material at 15 cents. If light material is used, it must be torn into wider strips, as it weaves into such a small space, so that it is more economical to buy a bulky material that can be cut into narrow strips.

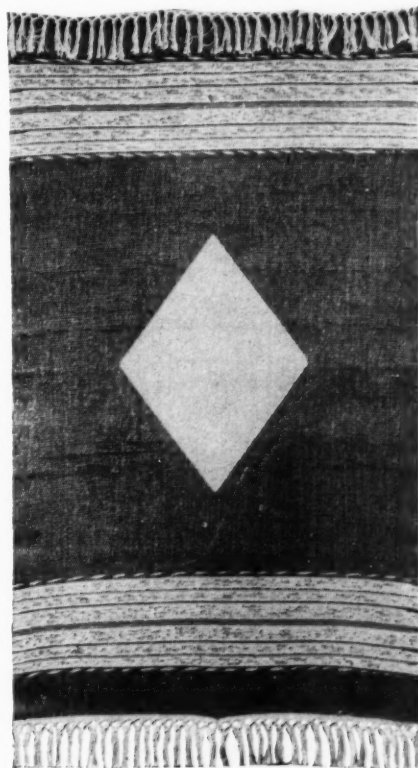
Labor is another important item to be saved in the making of rugs. It has been proved that to buy short remnants is extravagant, as the time spent in sewing the pieces together, and in the delay in tearing and cutting them afterwards in the strips, owing to the seams, is more costly than paying more for material that is better adapted for the purpose. Remnants that have become marked, or have been discarded on account of imperfect weaving and are known as seconds, are the best kind to buy, as they can often be found in pieces of ten and fifteen yards in length. After experimenting in widths of material from half an inch to two inches, it has been found that one inch is the most attractive for all purposes.

PREPARING THE MATERIAL.

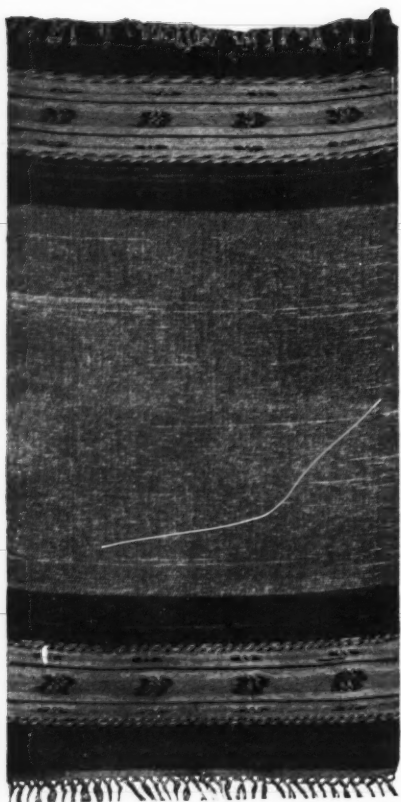
If a rough fuzzy rug is required, the material must be torn, as the rough edge can only be obtained in this way. Denims are particularly attractive after they are woven, because of this soft, fluffy edge, which shows on the surface of the rug when completed. Unbleached

muslin also has the same quality. If a very neat rug is required, new material must be purchased, and after removing the piece of wood upon which it is wound, it can be tightly bound and fastened securely with tape. It can then be placed upon a table, and a heavy meat saw with a weight at the end can be used to cut it in slices one inch thick, so that in a few minutes a belt of 50 yards is ready to be wound on the cops. (See illus.) To insure the strips being perfectly even the table should be marked out in inches, as it is essential to good workmanship that each strip should be exactly the same width. Most people cut with scissors when they require a smooth finished rug, and this is an appalling waste of time, and if the work is given out, costs six cents a pound to have it done by some old woman who makes her living by cutting materials for rag carpet weavers. The small outlay required in purchasing a good knife will pay for itself in the saving of time in the first few rugs. The strips being fifty yards long, no sewing is necessary, and this also saves time and makes the work even.

In tearing material long lengths should also be aimed at and a whole bolt of denim can quickly be torn by a little care in starting the work right. Take a tape measure and cut the cloth for a couple of inches. It is not necessary to cut off the selvage unless it is a different color, as that folds in the weaving and is not noticed. Having started the material right, it can be quickly torn, and it is often a great pleasure to children to be allowed to do this work. If they have a large room in which to do it, two strips can be taken by one child, and the next two strips by the other, and if they run in opposite directions four strips will come off simultaneously, and give the children a fine frolic at the same time. It is amusing to see how slowly beginners tear up material. They sit at a table and start to tear with both hands a few inches at a time, proceeding in this way their arms will be completely tired out by the time they have torn a 50 yard belt. A big room in the attic is the best place for such work, as



No. 4—A cretonne border on a plain ground relieved by a center ornament in contrasting color.



No. 5—An interesting border formed by using material with massed groups of flowers.

the duff off the material makes a fearful lint and this work is not suitable to be done in a room where there is a carpet. If the color is not too pale, it can be done in the garden, but as I said before, it is very important to take great care in seeing that the strips are started exactly the same width. If only one person is to do the tearing, fasten, the end of the denim to a screw-eye fastened to a window or table and then run away with the denim.

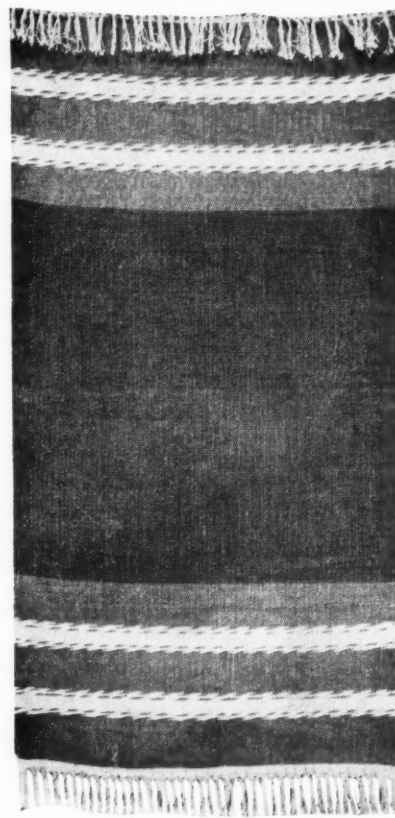
The material must be wound into balls as it is being torn, or it will get into knots and become tangled. It is important to do this work quickly, as if it lies around the material frays too much, and the part that comes off is of course only waste. When buying denim it is important to try a piece first, to see if it tears, as one make of denim cannot be torn, and when cut, a thread works up which completely spoils the effect of the rug.

AMOUNT OF MATERIAL NEEDED.

Experience alone teaches us how much material will be required for weaving rugs, and it is best therefore to weigh every piece of material which is bought, and give the number of yards contained in the piece. When it is woven the rug can be weighed and the exact amount used in the rug ascertained in weight and in the number of yards. About $2\frac{1}{2}$ pounds, or from 5 to 7 square yards of material will make one yard of weaving. If however, the strips are cut the least little bit wider than an inch, three or four yards would be wasted in a 3 x 6 rug without improving the appearance of it.

It is not always possible to obtain materials that will hold their color, but there is a great difference in the quality of the dyes used in the materials obtainable. Indigo blues and turkey reds can be bought in two qualities. Those with "oil dyed" written on the package will be found to be very much better than the ordinary dyed ones. In selecting materials from which to make a variegated rug, cretonnes, percales and prints can be utilized, and the beauty of these depends not on the design, but on the massing

of colors. Sometimes a large red cabbage rose and very strong green leaves and altogether garish piece of material, in the end will weave into a most beautiful rug, the large spots of red giving a pleasing variety to it. A very small design will naturally only weave up into a broken surface. The denims, although not considered fast colors, do not fade in patches, so that a rug made of this material softens in color, but of course it is advisable when plain materials are used, to dye them of absolutely fast dye, and nothing gives better results than the homemade vegetable dyes. It will be found cheaper to get unbleached materials for dyeing, than pure white, the white have been bleached, thereby deteriorating the fabric, and not improving it for dyeing. I would therefore advise unbleached muslins and a coarse cheap khaki, from which soldier's uniforms are made. This is much cheaper than denim and is often heavier, and will take any of the dark colors. Whenever the khaki color can be used it would not be necessary to redye it, as it is one of the best materials to be obtained for rug making, and is more or less fast in color.



No. 6—A light border on a dark rug is always in good taste. Two rows of twist are woven running the same way.

HOW CELLULOID IS MADE

CELLULOID is a chemical substance made mainly of paper and crude camphor, to imitate ivory, tortoise shell, coral, amber, glass, etc. Considerable secrecy is maintained by the makers of celluloid as to their respective methods of manufacture, but apart from dyestuffs and acid, it may be said to consist of about equal quantities of paper and camphor. The process of its making is not a complicated one, although it is one that is highly injurious to the health of those employed in handling the ingredients. The workingmen are compelled to wear clothing of rubber, and invariably bear traces of the strong action of the chemical used, their faces appearing corpselike and ghastly. The first operation in the manufacture of celluloid is the preparation of the paper, which is composed of cotton and birch wood.

This made, it is wound upon a hollow spindle holding several hundreds yards in length. A roll of the paper is slowly unwound, being saturated with a mixture of five parts of sulphuric acid and two parts of nitric acid, which falls upon it in a fine spray. This changes the cellulose of the paper into propylin gun cotton. The excess of the acid is expelled by pressure and the paper washed. It is then ground to a pulp and bleached.

After thoroughly drying the pulp there is added to it a due proportion of camphor. This is done by carefully weighing, mixing the two ingredients thoroughly, and pressing in canvas jackets between plates. It is at this point that the dye matter is added to make the celluloid any desired color. In the next operation the mixture is subjected to the grinding and pressure of masticators. These machines are simply heavy iron rollers about four feet long, geared together to turn inward. As the grinding continues the mass becomes more and more homogeneous and nearer to the finished appearance of celluloid.

It is then taken from the masticators in the form of huge sheets, eight feet by four feet in size and one inch thick. These sheets are piled one on top of the other until they fill a heavy iron box, which latter is run under a steam-heated hydraulic press, where it remains under enormous pressure for about two hours. This is done for the purpose of welding the superimposed sheets together in the form of a solid cake.

On removal the big celluloid cake is cut into sheets of the desired thickness. This may vary from one-thousandth of an inch to a full inch or more, according to the variety of goods into which the material is to be worked. After cutting, the sheets are hung up in drying-rooms six or seven months to "season," celluloid having the peculiar warping qualities of wood if worked up without due regard to this fact.

From the seasoning rooms the sheets go to the various departments of the factory. Those taken to the novelty department are cut, turned, and pressed into any number of fancy articles. The smaller articles are cut out of the sheets of celluloid, while cold, then dipped into hot water, bent and shaped, and plunged into cold water again to retain their shape. The comb manufacture is simpler than with hard rubber. The teeth are stamped out with dies, either by hand or machinery, and are then polished with cold water and pumicestone. Combs are cut from sheets of "amber," "tortoise-shell" and "ivory" celluloid. All three of these compositions are carefully made, and the imitations of the genuine substance are so faithful as frequently to pass through the hands of experts undetected.—*Fabrics, Fancy Goods and Notions.*

ANSWERS TO CORRESPONDENTS

A. J. L.—For the Russian design for cup, page 3 May 1899, dust center of saucer and lower part of cup with Empire Green. For a light green use Dresden Yellow Green. All black portions of design to be dark blue; all white parts, scrolls, etc., light green; enamel dots, turquoise blue; handle, gold, also band at base of cup. Your plan for a decoration in ivory, yellow and gold with raised paste rose border sounds very attractive. Use the ivory padded delicately then use Albert Yellow or Orange Yellow for the deeper tone. Sorry we can not answer by mail but it is against rules.

S. F. O.—The various makes of colors may be mixed with the mediums issued by the different manufacturers.

L. G.—Decoration should always be subordinate to the shape of the china but in the case where a handle is made to look as if applied instead of being a natural outgrowth of the form, as in a ribbon handle, then the pattern should pass under the handle so that the latter is applied over the design.

A. C. H.—Light tints of blue are liable to have a greenish tone on Belleek on account of the cream tone of the china. Try Deep Blue Green for tinting.

G. B.—If you have white spots appear on your china in firing, moisture must have collected upon it. Leave the peep hole open until you have color in the kiln to let moisture escape.

S. F. O.—Powdered gold is rubbed down with a horn palette knife on a ground glass slab, using one-half fat oil and one-half tar oil, enough only to hold the powder together. Thin with spirits of turpentine.

To retouch under-fired color use a thin wash of flux slightly tinted with color used in first painting. Fire hard, then strengthen where necessary and fire again. Sometimes simply refiring hard will bring out the glaze.

For American Beauty roses Mr. Bischoff makes a special color. Write him for list of colors used in painting the roses.

E. C. B.—If turpentine disagrees with you, use oil of lavender with about one-quarter alcohol, more or less, to make it dry quicker. Instead of fat oil use copaiba with a little clove oil if it dries too fast, one drop of clove or less to six of copaiba.

S. P. H. We prefer the initial on the border of the plate. It does not seem right to see any one's name through a screen of gravy or tea. Either way of executing the monogram would be good, either flat outlined in color or raised in gold if not raised too high, perhaps with roses and cream tint the raised gold would be more in harmony, as the black would make almost too strong a note. You could, however, use a green, red or brown outline.

M. M. C.—Try heating the glass slab if the gold rolls up; may be it is old and the oil hardened. Or try oil of lavender with or without a little alcohol in place of turpentine. Possibly the trouble comes from the plate being moist with perspiration this warm weather, so the oil in the gold naturally rolls away from it. Wipe off your piece with a silk rag before gilding.

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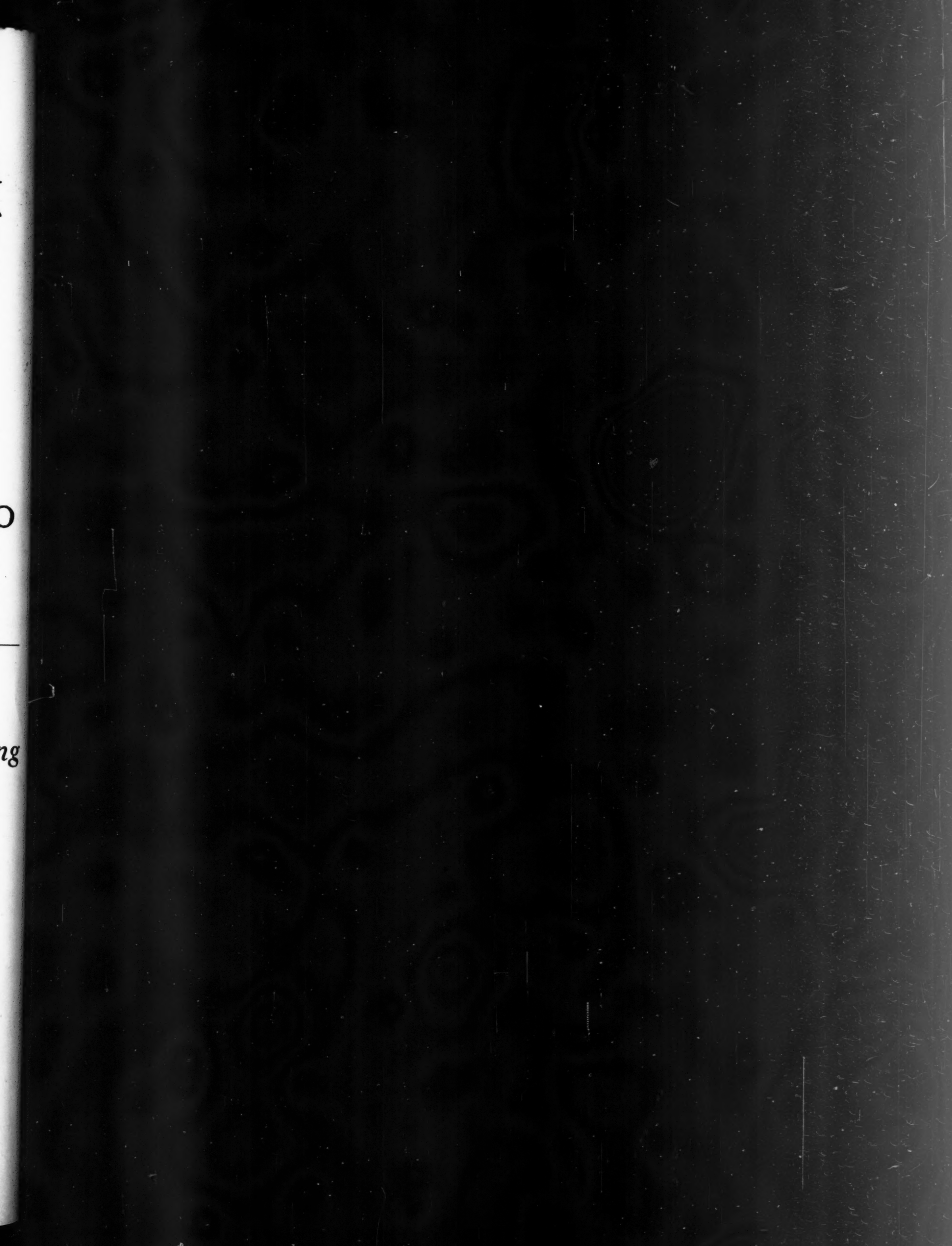
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